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reality, as well as name, a government of the people.

this our schools must strive if they would obviate the present waste and become effectual.

ART EDUCATION

There seems to be something awry with the present methods of teaching art yet where the fault lies no one seems to be able to ascertain. The pendulum swings first to one side and then to the other, from academic rule to individualism run rampant. Every little while some one appears with a new theory which establishes a new régime, but after all little real advance is made. In fact, occasionally one hears someone suggest that there has been retrogression. It is not so much perhaps that the percentage of those who "arrive" is small (that few attain pre-eminence is true of all professions); but the futility of the effort expended by, as well as for, those who fall short of accomplishment is enormous and startling. The situation which Mrs. Montgomery Hare describes in her article on "Finding Positions for Art Workers in the Trades," in this issue of ART AND PROGRESS, is significant. The Alliance Employment Bureau has found it as difficult to find well-trained workers as to secure positions for applicants. It is again the tragedy of incompetency and of misdirected effort. To an extent this is inevitable, but the evil might at least be minimized. The teachers are in part responsible, but even more the system. Genius will, as a rule, find itself unaided, talent must be trained, neither need be pampered. To do a small thing well is obviously better than to do a large thing poorly. Only the first principles of art can be taught in schools, but these can be taught thoroughly. We have in America woefully few good designers; we have an amazing lack of capable artisans. The number is increasing, to be sure, but not in ratio to the student body. We are not thorough, we do not drudge; we are blinded by desire for originality. Great art does not spring from a level of simple mediocrity, but rather from high standards maintained in the entire field of endeavor. It is for

WORK FOR 1910-1911

The American Federation of Arts with its hundred and more chapters is now a pretty strong organization, but the question is, what can it do? To merely hold a convention once a year at which certain subjects are ably presented is, all will agree, not sufficient, nor is the publication of a magazine enough excuse for existence. But the fact is that both the convention and the magazine are but the means to an end, means of intercommunication. They are essential but they are not final. What then can the Federation do? It can actively encourage the establishment of Art Museums or Galleries in cities where they do not now exist; it can urge strongly upon schools and colleges the value of courses in the History of Art as means to general culture; it can assist in securing the appointment of State Art Commissions; it can lend aid through experts to cities and towns desiring to secure a plan for systematic and artistic development; it can induce the establishment of Civic Theaters; it can send out exhibitions; it can furnish lecturers or lectures; it can powerfully influence public opinion and legislation. And it will do all these things through co-operation—a union of forces. Herein lies the value of organization.

NOTES

PUBLIC LIBRARY AND CITY MUSEUM

When the Free Public Library of Newark, N.J., was built care was taken that it should be of ample proportions. As a result, after the books, the library staff, and the readers had all been accommodated several rooms remained unoccupied. These rooms were immediately offered by the trustees to educational, philanthropic and other public service associations for meetings and exhibitions and were so used for more